

also by virtue of the fact that at least three to four birds were occupying a single nest.

Total nests on the tree were as follows:

1.	<i>Ploceus philippinus</i>	(in active use and green)	...	...	14
2.	"	"	(old but sound and used at random by		
		<i>Micropus affinis</i>	as dormitories)	...	5
3.	<i>Ploceus philippinus</i>	'Cocknests'	...	...	6
4.	<i>Cypsiurus parvus</i>		...	...	4
5.	<i>Acridotheres tristis</i>		...	...	in leaf base 1

It may also be interesting to note that the Baya in Giridih frequently hangs its nests in small colonies on the imported Eucalyptus, which grows well in this climate and the fruit of which is a great attraction to swarms of flying foxes in season.

GIRIDIH,

28th September, 1950.

KENNETH M. KIRKPATRICK

13. TAMENESS OF WILD GREY LAG GEESE TAKEN AS ADULTS

When we were camping at Katoria in March, 1949, (South Bhagalpur District), the Excise Sub-inspector came to meet us followed by a pair of Grey Lag Geese (*Anser anser*). As these were obviously wild birds and not the common village geese, my interest was aroused. On enquiry it came out that both the birds had been shot the preceding February at a tank situated about $1\frac{1}{2}$ miles from the Dak Bungalow in the middle of some scrub forest. It is a biggish tank, the largest stretch of water for some distance, and with a good deal of cultivation near about.

The female was shot on 6-2-'49, at about 5 p.m., in the right wing which was badly damaged. The local doctor successfully amputated that wing and the goose lived. It was a remarkable case of surgery meant for human beings applied to a bird.

The male was shot on 19-2-'49, in the wing at about 5 p.m., and recovered after treatment by the same doctor.

Both are perfectly tame now. The female is incapable of flight, but the male occasionally takes to the air, always returning, however, to the house of its owner. They are fed on paddy and boiled rice.

I wonder if cases have occurred of wild geese having been shot and subsequently domesticated.

c/o SAMI AHMED ESQ.,

FOREST OFFICE,

DALTONGANJ,

3rd April, 1950.

JAMAL ARA